

T.L.S.

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The art of Cervantes

The Waugh Diaries,
by Alastair Forbes

Modernizing Mongolia,
by Owen Lattimore

Rimbaud in England

Academic priorities,
by Burke Trend

The Struggle for
Greece and Yugoslavia

Elizabethans in Ireland

Japanese art-books; the
rise of Comparative Religion;
the career of Armand Hammer



The wrestler Kasamatsu Hananosuke: a Japanese colour print of about 1796 by Shunai, now in the Tokyo National Museum. Wrestling—sumo—was a popular spectator sport in Tokugawa times. Victory could be won not only by a throw but by pushing the opponent right out of the ring. Successful wrestlers therefore tended to be of enormous bulk and weight, which is reflected in Shunai's portrayal: the figure almost fills the sheet, and the face expresses grim determination. It is taken from Richard Blin's *Japanese Prints from 1700 to 1900* (96pp, Oxford: Phaidon, Paperback, £3.95), which includes 106 illustrations, many in colour, in a large format which allows full-size reproduction of the standard oban (15in by 10in) print.

FICTION

Robert Nye's 'Falstaff',
Thomas Keneally, Giles
Gordon, Molly Parkin

By E. C. Riley

rica
it
is own songs
s
g
lon
none
ed singing
a poor thing
D. M. Thomas

D. M. Thomas

are the faithful servants of men's
labour and in recognition of
all he owes them he intends to pay
them a handsome wage, and on
death to leave them free of any
further obligation to pay tribute to
his relatives should complain to
they have no greater claim to
charity than any servant: let them
remember that "I owe it to the
children who have served me
thirty odd years: it is a debt
of life, and I did not repay it."
would go to hell. I am obliged

careful attention to the text, grasp the underlying assumption, the shared experiences, which letter writers take for granted. These letters are, however, worthy of the effort. Despite the occasional infelicitous phrase, an inevitable consequence of too great an effort to achieve a "colloquial American English" to speak to the present," Professor Lockhart and Professor Orie have also provided a reader with a skillful translation.

1995-1996



مكتبة المجلد

In the Balkan labyrinth

By Richard Kindersley

Religious Quotations
Write, speak, teach or preach. Over 2,500
range of authors, plus an extensive index.
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[illegible]

Decline and compare

By Christopher Clausen

ERIC J. SHARPE:
Comparative Religion
A History
311pp. Duckworth. £8.95.

With the possible exception of sociology, no intellectual discipline has been so much shaped by the needs and presuppositions of a particular time and place—in both cases, late nineteenth-century Europe—as comparative religion. Eric Sharpe's history is a welcome reminder of that fact, and also of some dilemmas that academic students of religions have never adequately faced, let alone solved.

The very assumption that there is such a subject-matter as religion—that the world's disparate cults and traditions are sufficiently equal, or even similar, to be studied comparatively—is one that has never commanded universal agreement. Prior to the eighteenth century, indeed, would hardly have been understood. No scholar who believed in the uniqueness or finality of Christian revelation could, or can, study religion with the detached relativism of the social scientist, a fact which has been of enormous importance in the history of the discipline.

Both the Enlightenment and the Romantic period showed a distinct inclination towards non-Christian religions—the former because they could be seen as more rational alternatives to established Christianity, the latter because they were exotic. (Not surprisingly, Voltaire praised Confucius, while his Romantic successors were more drawn to the mysteries of Hinduism.) Comparative religion as a disciplined study, however, owes its beginnings to two factors: the great usefulness and prestige of evolution as a principle of interpretation after 1859, and the availability in large quantities of primary materials that was one result of colonialism from the 1840s onward.

"Darwinism makes it possible," is the title of Dr Sharpe's third chapter, and the metaphor of Darwinism initially made it most possible—the real father of comparative religion—was F. Max Müller, the Anglo-German philologist. Announcing the "science of religion" in a series of lectures in 1870, he soon afterwards defined religion as "the perception of the infinite under such manifestations as are able to influence the moral character of man." Kantian in this definition, it fitted well with the evolutionary impulse, for any nation or culture might naturally perceive "the infinite" and enshrine its perception in forms that developed like other cultural

institutions and could be studied accordingly. "Viewed in Darwinian perspective," Dr Sharpe reminds us, "religion became something which it had never really been before. From being a body of revealed truth, it became a developing organism." Development, of course, could be evaluated in a variety of ways, and neither Max Müller nor his successors were quite clear in their views of it. On the one hand, development was progress, and in Max Müller's words, "The true religion of the future will be the fulfilment of all the religions of the past." On the other hand, in Protestant England and America, it was widely assumed that the development of any religion was a process of priestly corruption, and that the truth of its message, if it was to be found only in the earliest available documents. Two notable examples of this assumption in action are Max Müller's own writings on Hinduism and W. Rhys Davids's on Buddhism.

Scholars with such methods and ideals were bound to be opposed by the orthodox, for whom the word of faith was divided simply enough between Christians and pagans. Misconceptions to the Orient began the systematic study of other religions as "Buddhism in an effort to combat them more effectively; meanwhile, "their orthodox counterparts in the West looked upon other religions in a thoroughly biblical manner. The problem arose when their defenders as dangerous heretics or perishing animals." Much good descriptive work was done on non-Christian religions by writers who were themselves convinced Christians. This problem arose when their comparison and generalization began. In the hands of Christians these tools were dangerous enough; wielded by agnostics or unbelievers, they were correctly perceived as having fatal potential.

Dr Sharpe does not do justice to the desire of many late nineteenth-century writers (and readers) for a post-Darwinian alternative to Christianity as a factor in the rise of comparative religion. He points out that Max Müller himself sought "a new form of religion" which would be made in electricity from the findings of the comparative. He does not, however, mention the anonymous vogue of Buddhism later in the nineteenth century among those who found Christianity insufficiently compatible with science, or the boost that this ecumenical episode in Victorian thought gave to the study of oriental religions. (Edwin Arnold's poetic life of the Buddha, *The Light of Asia*, was one of the most popular books of the period and was reviewed favourably by the leading academic student of Buddhism.)

Similarly, the popularity today in Europe and America of oriental mysticism in various forms—some more or less pure, others eclectic or synthetic—is a phenomenon in the history of both comparative religion and Western culture, one which Dr Sharpe does not sufficiently emphasize, or which he omits to discuss. Much of the literature it has spawned is recognizably in the tradition of Max Müller; the writings of Alan Watts are an example that academics tend to ignore. It is worthy of note, too, that some of the most sensitive and best of such writers, and even those who teach at theological colleges, have avoided such dilemmas by remaining blind both to their own presuppositions and to the implications of their discipline.

The late R. C. Zaehner, a Roman Catholic, found himself in this dilemma when he attempted a comparative study of Christian and Oriental mysticism. In an effort to maintain the uniqueness of Christianity, he made distinctions between the "mystical" and "prophetic" mysticism that convinced few other scholars; the alternative, which Dr Sharpe does not sufficiently emphasize, was to abandon either his faith or his field of study. Too many other comparatists, especially among those who teach at theological colleges, have avoided such dilemmas by remaining blind both to their own presuppositions and to the implications of their discipline.

Max Müller's religion of the future, like other promises of progress, survived as a plausible hope after the First World War. Many of his contemporaries and most of his successors were sceptical of his philosophical and philological justifications for comparative religion, but how have come up with satisfactory definitions of their subject-matter of such necessity for their independence and unity as a field of study. The search for other justifications and methodologies has given us the psychology of religion, the study of totipotency and magic as forms of primitive behaviour, and the phenomenology of religion, on all of which Dr Sharpe has chapters. (He chooses not to deal with the sociology of religion.) He ends his work with a survey of recent conferences and an attempt to point out a field that suffers from what he calls "a profound conflict of ideals".

It is a very useful thing for persons to leave books and papers at his house and at the houses of other publishers, and a long time after to call for the value thereof, without making themselves known to the said publishers, and if the Government makes any order concerning the authors of any books or papers so left, in order to bring them to punishment, it often happens that nobody comes to make any demand for the value of the said books.

It is doubtful if he was wholly believed, but his attempt to show that concealment was common, and that it was neither prudent nor possible to get at the truth.

Mr Foxon knows the ground well. His massive *Short-title Catalogue of English Verse 1701-50*, published last year, has given him a familiarity with the ins and outs of the trade, which few if any can equal. He began by showing how often the formulae of the imprint, "Printed by X for Y, and sold by Z" and the like, do not reveal the whole truth of the matter. Sometimes a totally fictitious imprint is used, not so much for concealment as to score a point in a controversy.

Pope's handling of this confused situation was masterly. Beginning with the sixth volume of *Toson's Poetical Miscellanies* in 1709 and ending with the "death-bed" octavo *Works* in 1744, he saw to it that he controlled the course of events. The direct control of the printer and bookseller were puppets in his scene. His control was not the result of a consistent or uniform policy: his methods changed, in effect, four times. To begin with, he took copyrights to establish bookishness and to establish bookishness, he turned publisher himself, employing a bookseller and a printer. For this *Dunstable* (1728), he obtained the licensed copyrights (generally for a year) for which used booksellers and printers whom he had virtually set up in business

himself. Finally, in his last years, he dispensed with a bookseller and dealt directly with a publisher. Na doubt the booksellers were generally able to look after themselves, but in Pope they met their match. Throughout the complexities of multiple publications (Homer appeared simultaneously in large and small paper folio, with a quarto line paper for the subscribers, and a small duodecimo following after, like a paperback), Pope made certain of the largest share of the proceeds.

The contracts he drew up bound the bookseller so tightly that Lintot, one, was driven to rebel (only to go bankrupt later). Pope had, as Lady Mary Wortley Montagu wrote, "twisted Lintot at his very trade". The only area in which Pope was himself pirated (though rarely) was that of copyright. Both the *miscellanies* and the *works* (which in the *miscellanies* were published in two parts) were a major contributor and in the successive editions of his own *Works*, he was sometimes unable to retrieve a place he had previously assigned elsewhere. The *miscellanies* and the *works* were assumed to be cognate) while using a fuller range for the popular editions; evidently Pope felt that the vulgar needed such help to grasp every nuance in his next.

Varieties of assent

By John Coulson

HUGO M. DE ACHAVAL, SJ, and J. DEREK HOLMES (Editors):
The Theological Papers of John Henry Newman on Faith and Certainty
Introduction by Charles Stephen Dessein
170pp. Oxford University Press. £5.50.

Newman's *Theological Papers* cover the years 1846-1886. Most of them were written between 1843 and 1870 and these papers constitute the preparatory studies for *An Essay in Aid of a Grammar of Assent* which was published in 1870. They are of particular interest, in spite of Newman's remark when he read them: "How unpleasant it is to read former memoranda." He goes on to say that the *Grammar of Assent* is "the book I have aimed at writing this twenty years", adding that he does not quite recognize it for what it was meant to be. He characterizes the many attempts he made to write it as like trying to get into a labyrinth or fortified place, his chief difficulty being to formulate the question. These working papers are valuable for showing how Newman moved slowly but surely towards clarification. He began by defining what he conceives to be an intellectual movement against Christianity as a special kind.

Initially a man was allowed to believe what he was logically brought home to him that he ought not to believe; but now (1860) it seems tacitly to be considered that a man has no liberty to believe; till it has been brought home to him in a rational form, all he can show cases distinctly of what he has a right to do so, why he believes, and he believes in it. Newman's *Grammar of Assent* is a special kind.

In the beginning

By F. R. Barry

WALTHER ZIMMERLI:
The Old Testament and the World
Translated by John J. Scullion, SJ
172pp. SPCK. £4.95.

JOHN L. MCKENZIE:
A Theology of the Old Testament
336pp. Geoffrey Chapman. £4.50.

What Moses proclaimed the good news of deliverance to the sons of Jacob in the house of bondage was asked: who is your God? What is his name? To those who heard the preaching of Jesus it could not have occurred to ask this question. For him and for those who followed him, the Father is the God of Abraham, Isaac and Jacob, to whom the law and the prophets bear witness, whose will for man is enshrined in the Torah. Jesus comes out of that Jewish community, he shares its faith and inherited its traditions, however loosely he may have set them. A non-Jewish, non-Scriptural Jesus would not be anybody at all. We cannot even begin to understand him except in the light of his faith and against that background.

Here, for Zimmerli, is the redemptive faith. There cannot be a holy people—only individuals can be holy. As Professor Zimmerli insists, it is clear from both the "E" and "P" sources—and John L. McKenzie concurs—that Israel did not know God as Yahweh prior to Moses and the escape from Egypt. It was not by philosophical speculation that the faith of Israel was formed but by the experience of the great deliverance. "Israel knows her God in the experience of being saved." This indeed is what the Old Testament is about.

Perhaps the most debatable part of the book is the treatment of the messianic hope which has commonly been regarded in Christian circles as the central theme of the Old Testament, theology and its most important legacy to the Church. But in any sense, the messianic hope is not a Messianism in the New Testament which is derived from the Old Testament.

This challenging assertion should be compared with what Professor Zimmerli has to say about the subject. Son of David appears as a title in the Gospels. But it stands for everything that our Lord himself did and that we are called to do. The fusion of Son of David, Son of Man, the awaited Christ, the suffering servant, which Zimmerli sees as the central theme of the Old Testament, is due to the fact that the Son of David is not a Messianism in the New Testament which is derived from the Old Testament.

From quite early times there have been Christians who have lived in the hope of the Old Testament. They have been chief functionaries of the Church, and they have been chief functionaries of the Church. It is hardly worth saying that in its scripture lessons, the Church has not a promise of a better life in the next world.

They were certainly very unusual in appearance to begin with, and were soon to develop a distinctive head-dress, the "Hennin", which was picked up by the "Hennin-Square looking cover" of *New Gardens* for comment, and the oddly interesting decorations outweighed the amusements of the early publications; even so it was fortunate that the literary and intellectual content were so excellent to command serious consideration, beyond the small circle of serial subscribers.

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Pope and his publishers

By Nicolas Barker

Pope's dominance over the book-sellers and printers that he employed (not the other way round) is a striking and well-known fact. This reputation, however, has been somewhat exaggerated by the fact that from David Foxon's recent Lyell lectures at Oxford on "Pope and the early eighteenth-century book-trade", inventiveness, diversity, complexity, secrecy were the mark of Pope's schemes to publish his works. The difficulty of following every twist and turn of his sharp mind has long been a byword, and no higher praise can be given to Mr Foxon than to say that two and a half centuries later he has tracked down all (or nearly all) the subtle manoeuvres which often defeated Pope's contemporaries.

The end of official censorship, so energetically pursued by Sir Roger L'Estrange a generation earlier, was marked by the Copyright Act of 1709. A cautious trustee, however, Foxon and the Government makes any order concerning the authors of any books or papers so left, in order to bring them to punishment, it often happens that nobody comes to make any demand for the value of the said books.

Through all this Mr Foxon threaded his way with only an occasional hesitation. After the success of the Homer, which made Pope something in modern terms equivalent to £100,000, he employed his own booksellers, Gilliver and Dodsley. His printer, John Wright, owed most of his work to Pope, who valued him for the accuracy with which he followed his manuscript. Pope was only occasionally in difficulty, from those who owned the copyright of the Art of Sinking, or from the government over One thousand seven hundred and thirty eight.

Finally, as a sharp contemporary put it, Pope "turned Bookseller to himself, selling all his own Pieces by Men of his own Party, and giving his Bookseller, any share of them". The distributor, we should say, was Thomas Cooper, employed (in fairness to Pope) through Dodsley.

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The cult of antiquity

By Nicholas Mann

CULT. H. CROUCH (Editor): *Cultural Aspects of the Italian Renaissance*. Essays in honour of Paul Oskar Kristeller. 554pp and 13pp of illustrations. Manchester University Press. £17.50.

In the full flight from fact that marks certain kinds of fashionable academic discourse, particularly in Italy, it is by now almost conventional to deride what is called "positivism." Yet the present vitality, and fund of knowledge, of Renaissance scholarship may be ascribed in its small measure to the indefatigable fact-finding labours of a scholar who would not regard the term positivist as an insult. Paul Oskar Kristeller. Even if he had made no single other contribution to the intellectual history of the Renaissance, *Inter Italianum*, his monumental catalogue of manuscripts, would remain the indispensable guide to what was actually read and written during that period, and to the concrete reality of the classical tradition.

It is therefore entirely appropriate that *Cultural Aspects of the Italian Renaissance* should in the main represent a strong current of hard-fact scholarship. A majority of the articles are solidly documented, offering in many cases in their appendices lists of manuscripts, editions of new texts, or archival material. And well-conceived indexes of manuscripts and humanists make the book as a whole into a most valuable instrument of research. Nor does it in the least detract from its value that the collective efforts of the twenty-seven contributors, many of them distinguished English scholars, do not amount to a new, or even a widely unified, view of the Italian Renaissance. It is in the nature of the material that the results should be disparate, and the research of a largely traditional nature. Indeed, such modern techniques as computer analysis or aerial photography have little more than ornamental value, if they are mentioned at all, and codicologists will be relieved to know that, pace Anthony Luttrell, the Vatican Library has not taken

to carking its books by infra-red light, but is content with conventional ultraviolet.

In his meditative letter, Cecil Clough speaks of a shift away from the focus on a single city towards the cult of antiquity as a subject for research, and it is true that this theme lies behind a number of the contributions, being particularly well-illustrated by C. MacCulloch's investigation of Isabella d'Este's insatiable desire for classical antiquities, supported by thirty-six new letters and numerous plates. Yet this particular article is as much a contribution to the history of patronage, and this is only one of the many aspects of Renaissance culture which are touched on. Apart from largely historical accounts, such as Nicola Rubini's proof that Michelozzo did, as Vasari said, go to China, and did have financial problems in old age, or D. M. Bueno de Mesquita's careful documentation of the rise and fall of Ludovico Sforza's financial thinking, the range of subjects is wide: from the sciences in the form of Piero della Francesca's mathematical treatise (S. A. Juvavardene) to the pseudo-sciences, represented by Poliziano's horoscope (Philip McNeer); from Ludovico da Piacenza's Hellenist memory exercises (Frances Yates) to the revival of sceptic philosophy (Charles B. Schmitt); humanist literature (Giovanni Lovato Lovati (John Larner) to Bertolomeo Zamberti (Paul Lawrence Rose) and Ariosto (P. J. E. Brand); from Leonardo's theory (Martin Kemp) and Paolo Giovio's criticism (T. C. Price Zimmermann), to music, seen through the eyes of Castiglione's courtier (Walter H. Kemp) or the practice of Dominico Phinot (Roger Jacob).

At the same time these essays illustrate the intense involvement of humanists in public affairs: that peculiar intertwining of *reggimento* and *ortum* that marks the man of letters from Petrarch onwards. At the most basic level, D. S. Chambers shows how the teaching activities of the University of Rome in the fifteenth century, previously undocumented, depended upon the health of the wine trade and the whims of the tax officials (and what his sources say of the rise of the social sciences, and the delicate problems and boarded students shows how little things have changed since then). A. F. C. Ryder traces Antonio Baccadelli's career from the time that he abandoned

portuguese for the legal system of the Neapolitan court, to become almost a paradigm of the Renaissance humanist, cultivating the art of scholarship and the ancient world whilst deeply involved in the *reggimento* of affairs of state. The very same pattern is illustrated at one extreme by the confidant (though M. E. Mallet and J. R. Haje reach slightly different conclusions as to whether or not they drew on classical sources for their military tactics), and at the other by a man like the banker Francesco Sasseti, who may well have been ruined, as Albino de la Mare remarks, by devoting too much time to his books and not enough to his business.

Not finally is the spread of the Renaissance beyond Italy neglected, whether through music or military education, or above all, through the constant mingling of Italian humanists with other nations, as in the case of the manuscript, which is an ever-present theme. It is the manuscripts and books themselves, however, which are in a sense, and appropriately enough, the core of this festschrift. In the very first article, A. H. McDonald meditates magisterially (and instructively) upon the problems of a textual scholar confronted with a widespread manuscript tradition. Then the manuscripts and the libraries that they composed are documented: Cardinal Domenico Capranica by A. V. Antonovics, the *codex* Antonio da Marsciano's by M. E. Mallet, and, in a quite outstanding scholarly fashion, Francesco Sasseti's by Albino de la Mare; indeed, the book too is explored: the Italian purchases of Lord Harley by C. B. Wright, and the Duke of Wellington's booty at Vittoria by Anthony Hobson. And there are printed books in plenty: the editor's study and repository of classical and humanist letters and letters, John Sparrow's investigation of sixteenth-century anthologies of Renaissance Latin poetry and Dennis E. Rhodes's careful documentation of a much maligned *Nuevo cortejo*.

These descriptions, inventories and check lists are the mine which every reader can quarry: if *Cultural Aspects of the Renaissance* could not have existed without Kristeller's own research, it carries on the tradition and proves the validity of that research by sharing with it the virtue of opening the road to the next generation of humanist scholars.

Books in brief

Local History

STEWART, SHIELA. *Country Courtship*. 156pp. Kington: Roundwood Press. £3.50.

Products of the permissive society will surely read incredulously at having adorned a country schoolroom at the turn of the century. It reads: "Men teachers may take one evening each week for courting purposes—or two evenings each week if they go to church regularly." Women teachers who marry or engage in any other unseemly conduct will be dismissed." The book, illustrated with some rather pleasing drawings by Jenni Lawrence, is a retrospective of the quaint customs and idiosyncratic mores of the early years of the twentieth century, attributed to that "Country Kite" already known to Sheila Stewart's readers, are conveyed with sympathy and humour, and the book makes its appeal both as light entertainment and as a social document.

Natural History

DON, JOHN G. *Batfordshire Plant Atlas*. 132pp. Borough of Luton Museum and Art Gallery.

Following the *Plant Atlas of Bedfordshire* (1953) by the same author, the *Atlas* is a fuller and more precise interpretation of the location and distribution of plants in the administrative County. General maps illustrate the use of the National Grid as well as the accuracy of the rainfall, geology, ecological habitats, natural regions and the often flora. Six of these maps are also provided on overlay transparencies which can be used effectively for comparison and interpretation of the individual maps of plant distribution which comprise the *Atlas*. This letter follows the plant sequence of J. E. Dymally's *List of British Vascular Plants* (1958) and the maps are based on tetrad (2 km by 2 km) of the National Grid (10 km squares). English names are given priority and habitats are recorded. A list of common and alien species and a comprehensive index completes the book.

The *Atlas* is floristically rich with a wide range of plant communities due partly to the great variations in geographical formations as well as surface geology. Many contributions have been made to the data and its collection but the volume has been produced with meticulous care after almost 60 years of devoted study by John G. Don, who still invites additional records.

Ornithology

FINCH, RICHARD. *Watching Sea Birds*. 230pp. Crook: Ham. £4.75.

This book is an account of two summers spent watching sea birds on Lundy and on Noss. Boiled down to essentials, it possibly would not add greatly to existing knowledge on the species described, yet this is beside the point. The power of Richard Finch's writing lies in his ability to re-create the daily events in a crowded sea bird colony with a vivid immediacy which is worth any number of dry factual accounts. Many books tell us that young gulls leave the nesting ledges at evening while still barely able to fly; reading this book we share in the clamour and drama of these events as though we had sat at the observatory throughout his vigil. Richard Richardson's skilful drawings provide the perfect finishing touch to a thoroughly enjoyable bird book.

Sport and Pastimes

CANNERY, BERNARD. *Ten's 100 Best Games*. 1981-1973. 251pp. Batsford. £3.95.

Any book containing a selection of 100 games must be of necessity entertaining and full of colour. He is the master of the present-day grandmasters and their games has prevented him from dominating the scene much as Alekhine did in his heyday. Bernard Caffery has done an excellent job in selecting and assembling the material in this game book, which contains not just the games with notes but also much valuable personal matter. If, during the past few years, Tal has had his triumph with everyday life, and his technical games, he will find enough games left to provide us with some dazzling and wonderful games.

HARDING, T. D. and MARKLAND, P. R. *The Sicilian Richter-Rauzer*. 146pp. Batsford. £3.95.

So swiftly to fulfiling change in modern chess that it is surprising that a work of this highly interesting section on the Sicilian Defence should be produced in this particular moment. It was popular in both interwar and club circles in the early 1930s, but as the chief exponents of the line began to withdraw from active combat on the line began to find in obscurity. Its original pioneers, Richter and Rauzer, the Soviet Union and Yuri Richter in Germany, were both highly talented and combinatorial players and they set their mark of uniqueness on the whole line. T. D. Harding and P. R. Markland have efficiently collected and selected the valid lines of the Richter-Rauzer and have made a good attempt to show some ways of playing it as would best suit the average player. There does not, however, seem to be any evidence to substantiate the publisher's claim that they have introduced "some original ideas of their own."

Transport

HOLMES, P. J. *The Stockton and Darlington Railway, 1825-1975*. 194pp. Ayr: First Avenue Publishing. £4.95.

The celebration marking the 150th anniversary of the opening of the Stockton and Darlington Railway was widely reported in the press and on television but no account bothered to ask what happened to the railway in the years to follow. This and many other answers will be found in this good piece of transport history which is mercifully untroubled by cloying nostalgia.

War Studies

WARNER, OLIVER. *The British Navy*. 191pp. Thomas and Hudson. £4.50.

To try to tell the history of the British Navy from its Tudor beginnings to its post-1945 development is in itself a mammoth task; to try to compress it into 175 pages of text and pictures is even greater. This new book by Oliver Warner, long recognized as a leading naval historian, can best be described as a microcosm of British naval history, but it is a microcosm that platters through a rare skill in selecting the essentials of the story. Text and illustrations are well chosen, illustrating the continuity of the account of the British navy through its good times and bad, and a bibliography provides a guide to further reading for those stimulated to dig more deeply into our sea history.

WESTWIND, J. N. *Fighting Ships of World War II*. 112pp. Sidgwick and Jackson. £4.50.

This is a "war book" with a difference. Instead of attempting any sort of chronological history of the Second World War or sea, J. N. Westwind has selected a number of typical ships of all the navies engaged, with the exception of that of Russia, and has given a brief account of their particular design features and their war history. Ships of all types, from the battleship to submarines, are included; each chapter has tables of statistics to show the overall world picture in numbers, displacement, armament, and speed. A brief chronology, summary at the end of the book relates, in some part, to the progress of the war as a whole. A great feature of the book is its illustrations, most of which are admirably dramatic action photographs.

Wine and Food

LICHNE, ALBINO. *Encyclopedia of Wines and Spirits*. 716pp. Cassell. £12.50. FRANKLIN-ROWELL, ENMDUO. *The Wines of Bordeaux*. 573pp. Penguin. £2.25.

These are both new editions of well-proven, standard reference books. Alexia Lichne's *Encyclopedia* was first published in 1967, and for this third edition the text has been revised, updated and enlarged, with expanded sections on the wines of Spain, Italy, and Germany, and on the material on viticulture in the United States. Edmund Rowell's *Wines of Bordeaux* was first published in 1969, and first appeared in Penguin in 1973. It appeared in Penguin in 1973 as a guide to claret, a book of particular good value to the wine lover. Mr Pennington has visited the vineyards of Bordeaux and homes of all the *crus* classes, and written them up in a style of engagingly personal and authoritative. Mr Lichne's *Wines* has been run up to 1974 in a similar manner, and the book describes 1975 as "at last, the vintage needed for a classic, fine in quality, small in

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... to be responsible for the astronomical and historical collections, their display and cataloguing, carrying out research, and answering enquiries. Extensive knowledge of the history of science in general and of the history of astronomy and horology in particular essential. Appointment as AK I or II.

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For further details and an application form (to be returned by 23 September 1976) write to Civil Service Commission, Alencon Link, Basingstoke, Hants, RG21 1JB, or telephone Basingstoke (0258) 88551 (answering service operates outside office hours) or London 01-838 1882 (24 hour answering service). Please quote ref. G(30)382.

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